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CONCERT SERIES 1992 - 1993



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The

Community Arts Foundation

presents

The Handel & Haydn Society

in a

Special Valentine's Day Chamber Concert

THREE CENTURIES OF LOVE IN MUSIC

John Finney, Associate Conductor

Sunday, February 14, 1993, 4:00 p.m.

at

First Congregational Church 282 Rock Street Fall River, Massachusetts



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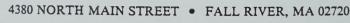
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The Handel & Haydn Society

A leader in "Historically Informed Performance," the Handel & Haydn Society is a premier chorus and period orchestra under the direction of internationally-renowned conductor Christopher Hogwood. With the finest period-instrument players from the United States and abroad, H&H performs the Baroque and Classical repertoire on the instruments and with the techniques of the period, to reveal music as it was meant to be heard.

In 1992-93 the Society introduced its H&H Chamber Series, performed at Jordan Hall at The New England Conservatory. This Chamber Series, directed by John Finney, is designed to showcase the vocal talent of members of the H&H chorus, accompanied by ensembles of the H&H period orchestra. Three Centuries of Love in Music, a concert celebrating Valentine's Day, is part of this Series.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has had a tradition of innovation, performing several American premieres of Baroque and Classical works. H&H gave the first performance in America of Handel's *Messiah* in 1818, and has been performing the work annually since 1854.

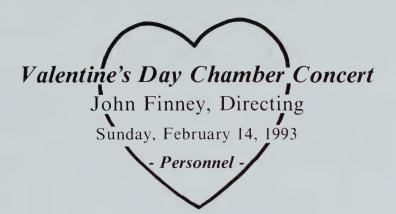
H&H has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at New York's Lincoln Center, the Chicago Orchestra Hall, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and many other national venues.



John Finney, Associate Conductor

John Finney has been H&H Chorusmaster since 1990, and was named Associate Conductor in 1992. Mr. Finney holds degrees in organ performance from the Oberlin College Conservatory of Music and The Boston Conservatory. He has studied at the North German Organ Academy with Harold Vogel, and at the Academy for Italian Organ Music with Luigi F. Tagliavini. His teachers have included David S. Boe and James David Christie (organ), and Lisa Goode Crawford (harpsichord).

John Finney has performed solo recitals throughout the United States and in Europe, and has appeared as organist and harpsichordist with the Boston Symphony Orchestra, the Orchestra of St. Luke's, the Bach Ensemble, Ensemble Abendmusik, and the Smithsonian Chamber Players. In addition to directing the H&H Chamber Series, he plays regularly in the H&H period orchestra. He presently serves as Director of Music for the Wellesley Hills Congregational Church in Wellesley, MA and as Director of the Heritage Chorale in Framingham, MA. He is also Chorusmaster for the Boston Early Music Festival Chorus. Mr. Finney has recorded for Denon, Decca, and Nonesuch.



Soprano Sharon Baker Jean Danton Anna Soranno

Alto Pamela Dellal Eleanor Kelley Mary Ann Valaitis Tenor
Martin Kelly
Bruce Lancaster
Rockland Osgood

Bass Jonathan Barnhart Thomas Jones Richard Morrison

Cello Alice Robbins

Piano and Harpsichord James David Christie John Finney

Three Centuries of Love in Music Program PART THE FIRST

from Madrigali Guerrieri et Amorosi (1638)

Claudio Monteverdi (1567-1643)

Dolcissimo uscignolo

Anna Soranno, Jean Danton, Pamela Dellal, Martin Kelly, Jonathan Barnhart

Se vittorie si belle

Barnhart

Rockland Osgood, Bruce Lancaster

Non havea Febo ancora (Lamento della ninfa)

Sharon Baker, Rockland Osgood, Bruce Lancaster, Jonathan

Barnhart

Chi vol haver felice e lieto il core Jean Danton, Anna Soranno, Pamela Dellal, Martin Kelly, Jonathan

from Amore Traditore, BWV 203 attrib. Johann Sebastian Bach (1685-1750)

Recitative: Voglio provar, se posso sanar l'anima mia

Aria: Chi in amore ha nemica la sorte *Thomas Jones*

Daphnens einziger Fehler, H. XXVb:2 (1796) Franz Joseph Haydn Rockland Osgood, Bruce Lancaster, Thomas Jones (1732-1809)

Caro bell' idol mio (canon), KV 562 (1788) Wolfgang Amade Mozart Sharon Baker, Anna Soranno, Jean Danton (1756-1791)

An die Frauen, H. XXVb:4 (1796)

Rockland Osgood, Bruce Lancaster, Thomas Jones

Haydn

Die Harmonie in de Ehe, H. XXVc:2 (1796) Haydn Anna Soranno, Pamela Dellal, Martin Kelly, Thomas Jones

INTERMISSION

PART THE SECOND

Drei Quartette, Op. 31

Johannes Brahms (1833-1897)

Wechsellied zum Tanze

Neckereien

Der Gang zum Liebchen

Sharon Baker, Eleanor Kelley, Martin Kelly, Richard Morrison

Neue Liebeslieder, Op. 65 (1874)

Brahms

Verzicht, o Herz auf Rettung

Finstere Schatten der Nacht

An jeder Hand die Finger

(Jean Danton)

Ihr schwarzen Augen (Richard Morrison)

Wahre, wahre deinen Sohn (Mary Ann Valaitis)

Rosen steckt mir an die Mutter (Jean Danton)

Vom Gebirge, Well' auf Well'

Weiche Gräser im Revier

Nagen am Herzen (Anna Soranno)

Ich kose suB mit der und der (Rockland Osgood)

Alles, alles in den Wind (Anna Soranno)

Schwarzer Wald, dein Schatten ist so düster

Nein, Geliebter, setze dich (Anna Soranno, Mary Ann Valaitis)

Flammenauge, dunkles Harr (Anna Soranno, Mary Ann Valaitis)

Zum SchluB: Nun ihr Musen, genug!

Three Centuries Of Love In Music

Claudio Monteverdi

The Italian madrigal, which flourished with tremendous vigor and resource between about 1520 and about 1620, turned toward drama at the end of this span, a feature that was helped along by the genius of one of the great musical dramatists, Claudio Monteverdi (1567-1643), who began his career writing the traditional unaccompanied madrigal but ended it with a new kind of work, still called a madrigal, but conceived on a grandly dramatic scale and with the accompaniment of an instrumental ensemble. One of Monteverdi's largest and most coherent publications was his eighth book of madrigals, which appeared with the title "Songs of Love and War." The "warfare" in question was most often by Cupid, not Mars. Unlike earlier madrigals, written mostly for performance in the home for an audience rarely extending much beyond the performers themselves, these works are designed for virtuoso singers to present to an audience of listeners, and Monteverdi gave his singers every opportunity for virtuosic or expressive display.

Dolcissimo uscignuolo ("Sweetest bird") sets a poem by Giovanni Battista Guarini, and is one of many pieces comparing the fortune of the little bird, whose lovely song attracts a companion, while the poet complains that his song does not function equally well. Se vittorie si belle reveals clearly that the "warfare" going on here is the battle of the sexes, and for the moment the two tenors, duetting with great battle flourishes, are confident of victory. The less happy side of love is depicted with wonderful ingenuity in the "Lament of the Nymph," Non havea Febo ancora, in which the situation is described in the first and last parts by an ensemble of three male voices in a kind of recitative, while the unhappy girl sings the lament over a ground bass (a repeated melody in the low register) as the men observe sympathetically. Here the world of opera, of individual characterization, impinges on the madrigal tradition. Chi vol haver felice is paired in Monteverdi's volume with Dolcissimo uscignolo, another Guarini text in a similar vein, urging the listener who wishes to have a carefree heart to avoid love.

Johann Sebastian Bach

Two cantatas with Italian texts have come down to us with attributions to J.S. Bach (1685-1750). Neither one of them survives in the composer's own autograph manuscript, and some scholars doubt their authenticity. Why should Bach--who wrote so many cantatas in German--have turned to Italian for a mere handful? On the other hand, the setting of Italian texts was all but universal among European composers in Bach's day, so this alone is no overriding argument against Amore traditore (BWV 203). The text, by an anonymous poet, is naturally about love, and the setting, for bass voice with continuo, is quite traditional, though it is unusual for the harpsichord to play so striking an obbligato part in this aria, which is cast in the normal da capo pattern of the vast majority of arias of that time.

Joseph Haydn and Wolfgang Amadé Mozart

In 1796, Haydn began to set some texts from a collection called Lyrische Blumenlese ("Lyrical Bouquet) edited by C.W. Ramler. He later turned to some other collections and well, and composed, in the end, thirteen, though he had intended to write two dozen pieces. Eleven of these songs call for vocal quartet, two for vocal trio, all with a keyboard accompaniment. Haydn probably wrote these works in imitation of the social music--catches and glees--that he had heard during his two English stays. The songs display Haydn's charm and his sense of humor, even--or perhaps especially!--in Die Harmonie in der Ehe ("Harmony in marriage"). Mozart always regarded Haydn's unhappy marriage with horror, and here Haydn himself was able

to express a few well-chosen notes on the subject. Mozart himself composed a little valentine for three voices in the canon *Caro bell'idol mio* ("My dear, sweet idol") on September 2, 1788, as a light exercise between the completion of the "Jupiter Symphony" about three weeks before and the *Divertimento in E-flat* for string trio about three weeks later.

Johannes Brahms

The three numbers of Brahms' Opus 31 are splendid examples of a genre once popular and now scarcely heard, the vocal quartet, intended largely for performance in the home by good amateur musicians (of which there was a much greater number then than there is now). Brahms had composed Wechsellied zum Tanze (literally, "Alternating song at the dance") to a poem by Goethe in 1859 and added the other two pieces in 1863 to fill out a set for publication. The first number is a brilliant achievement, contrasting two pairs of dancers--one pair "indifferent" and thinking only about the dance itself, the other pair in love, and paying more attention to each other than to the steps. He created a different kind of music for each pair; the alternating dialogues merge finally and delightfully at the end. The other two songs are charming but far less original: Neckereien is a Moravian song of teasing lovers; Der Gang zum Liebchen ("The path to the beloved") is a Moravian folk poem.

Neue Liebeslieder

The most popular of Brahms's part-song works has always been the Liebeslieder Walzer (Love-Song Waltzes). Published as Opus 52 in 1869, almost immediately after Brahms had finished composing it, the work was first performed in Vienna on January 5, 1870, and achieved instant popularity. It was, in fact, so much of a hit that Brahms composed a set of Neue Liebeslieder Walzer as Opus 65 five years later. Both sets employ the serviceable but inconsequential poetry of G.F. Daumer, whose Polydora provided the lyrics for Brahms's setting. Both sets honor Brahms's adopted home, Vienna, and are filled with a characteristic Viennese charm; the first is generally light-hearted in spirit, the second far more passionate, with gypsy-laden Magyar strains. In the first set, the two-piano accompaniment is entirely selfsufficient (indeed, the waltzes are frequently performed without voices at all). But the total effect is enhanced when the works are presented as part songs, ringing the changes on the various traditional concerns of lovers.

There is nothing profound here, no deep analysis of the erotic urge or of human relationships, but as a whole the songs range widely between enticement and ecstasy, rage, joy, and despair. Each one of Daumer's poems takes a single image as its basis, often treating it in a folksong-like manner. The basic form of each waltz is a simple AABB, often with subtle variations in the repeated sections. Brahms strings these together in a suite of waltzes that offers constant variety of texture and tempo, frequent harmonic daring, and a superb demonstration of how varied in expressive impact the waltz can be.

The Opus 65 set is generally regarded as slightly superior to the better known first set, if only because Brahms reacts to his texts with greater depth of emotion and less flirtatious convention. And the epilogue to the set breaks free of Daumer's lightweight poetry to employ a much stronger poem by Goethe, a plea to the muses for the healing of hearts burned in the torment of love.

--Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

The Community Arts Foundation committee wishes to thank all who have supported and/or contributed to this concert.



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April 18, 1993 - Dr. Helen Caldicott

Founding President of Physicians for Social Responsibility and 1986 Nobel Prize winner of International Physicians For The Prevention of Nuclear War.

September 19, 1993 - Dr. Bernie Siegel

Former surgeon and Yale Medical School Professor and author of "Peace, Love, and Healing".

The Community Arts Foundation is an outreach program of the First Congregational Church. Its purpose is to bring cultural events to the Greater Fall River community. **Three Centuries of Love in Music** is the second of two concerts this winter season sponsored by the Foudation. On December 11, 1992, Ensemble Abendmusik of Boston presented **Messiah** under the direction of James David Christie. (508) 672-0242

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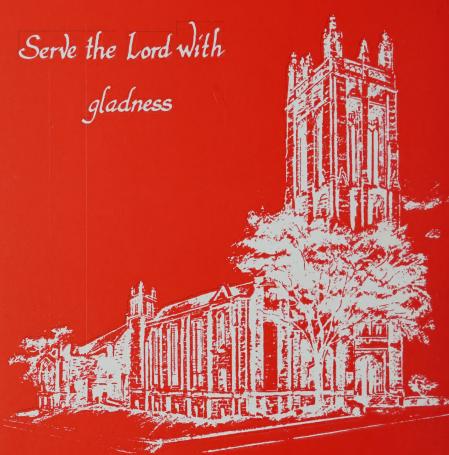
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